THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

P.O. BOX 8 KING, ONT., CANADA

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DEPARTMENT OF NEW PLANS ETC

For some time, as you may imagine, the production of the Newsletter has been something of a chore for the small band of dedicated ragophiles who handle the job issue by issue. Writing it is one thing; preparing the finished job for the printer is another - and each month it has been taking more and more time.

In addition, the Newsletter has been growing. More and more of you have been writing material, more and more of you have been doing an excellent job of finding material for us to reprint, and some of you have been asking - with some justification - whether it might be possible to improve the Newsletter in any way.

With all these factors in mind, the Ragtime Society executive recently decided to make some changes in the Newsletter - which is, after all, the main form of communication between us all.

This issue, then, is the last of its kind. It brings to an end five years of activity, during which time we've grown a lot. It will be replaced, in 1967, with a new publication which will attempt to cover the same ground, but in greater depth.

The Ragtimer, which is what we'll call the magazine, will be issued six times a year. It will adopt the regular magazine format, and will be properly stapled. We won't, at least for a while, go to typesetting (it costs too much), but we hope that its new format will make it easier for you to keep and file your copies for future reference. We have collected a fascinating bunch of feature material - for which our thanks go out to the members among you who keep us in mind when they come across good articles on ragtime.

Much of the donkey work will be handled by Dick Flohil, a Toronto freelance writer who will be responsible for getting the whole bag of tricks to the printer, some of the writing, and the layout and design. This will enable those of us who have been tied up with the mechanics of Newsletter production to spend a little more time with our wives, our pianos, and our records.

ANNUAL SUBSCRIPTION TIME AGAIN

On the back of this sheet is a form. Please complete it, and rush it back to us as soon as you can. Subscription price remains the same - $3.00 for a year's membership. And prompt renewal saves us hang-ups!

YOU CAN'T WIN THEM ALL

Critical reaction to John Arpin's first record, Concert in Ragtime, has been fulsome. However, it's apparently not everyone's cup of tea. George Wallace, of 6231 Annan Way, Los Angeles, wrote to John recently:

"I just bought your album of Concert in Ragtime. I would like to tell you that if your album had contained 'Autumn in New York', 'Cocktails for Two' and 'Dancing on the Ceiling' it would have been perfect. You are a marvellous cocktail pianist...but you have no more business playing ragtime than I have playing romantic leads in films opposite Sophia Loren.

"If you want to hear ragtime at its best play something by Ann Charters, or Tom Shea playing 'Ma Ragtime Baby', 'Mississippi Rag' or 'Swipesy Cakewalk'. His is real foot-stompin' ragtime. There is such a thing as being too good, and that is why you can't play ragtime.

"...If you want a perfect album that defies description, get a copy of 'Ragtime Down the Line' by Charlie Rasch. Brother, you can't beat that one. Every would-be ragtime player ought to have a copy."

Meanwhile, any members who need reminding that the Ragtime Society is distributing some fine albums should make a note that John's second album ('The Other Side of Ragtime') is available, along with 'Mississippi Valley Ragtime' by Treb Tichenor. The cost is $8.50 post paid for the two (postage extra for overseas customers, sad to say), and if you hurry you can have them to swing in the New Year.

But, first, fill in the form below and send in your subscription renewal!

SEND YOUR $3.00 NOW

It's time to send in your annual subscription money again. Despite our plans for an improved publication (and a lot of other things we have up our sleeves), there's no increase - it's still $3.00. You can help us if you send your dues now; that way we don't have to send out reminder notices. So write out a money order, find an envelope, fill in the form, and mail it to us. But please do it now!

The Ragtime Society,
P.O.Box 8,
KING, Ontario, Canada

Name _____ Address _____

_____ State/Prov _____

ON THE SMALL BOX: EWELL & THE LION

Toronto piano enthusiasts had half an hour all to themselves on the television recently - CBC took advantage of the fact that Don Ewell and Willie The Lion Smith were both in town playing twin pianos at The Golden Nugget.

When the CBC presents musicians in shows built around their talents,

(Continued over)

AT LAST - TREEMONISHA IN PRINT!

After one false start in the early years, and great gobs of patience on the part of present subscribers, we're delighted to announce that TREEMONISHA has - finally - been reprinted.

Complete credit for this feat goes to John Hill, our persistent member in Broomall, Pennsylvania. John volunteered - volunteered! - to take on the thankless tasks of promoting the idea of reprinting the opera, writing letters to drum up business, and dunning people for money. Without his herculean efforts the project would never have got off the ground - and he deserves a sincere vote of thanks.

John sent us orders for approximately 50 copies of the opera, so we decided to run a total of 100 copies. This means that there are 50 copies ready for sale to members who decided to "wait and see". Price: $15 postpaid, first come, first served.

Included in the reprint is a four-page foreward - "Treemonisha: It's Place in American Opera" by Karl Kramer - plus a flyleaf inscription from Mrs. Lottie Joplin to Brun Campbell.

There will be no further reprints of the opera by the Society after the present stock is exhausted - so order now. Just fill in the form below. But do it this minute - we're expecting a heavy demand for what has become one of our most ambitious projects. It would make a wonderful Christmas present for any sincere ragtime enthusiast.

TREEMONISHA ORDER FORM

Please send me ____ copies of Treemonisha, priced at $15 postpaid.

The Ragtime Society,
P.O. Box 8,
KING, Ontario, Canada.

Name _____ Address _____

_____ State/Prov _____

the results are either excellent, or dreadful. Excellent, for instance was an hour-long blues show, presented almost a year ago. But, with Don Ewell and The Lion to play with, the results were appalling. The artsy-craftsy set got to work, and we were treated to film of The Lion - get this - playing a miniature piano in the back of an antique car while a chauffer drove him up and down the ramps of the new City Hall.

There was some studio footage; alas, much too little of it. Ewell thoroughly carved the black-derbyed Lion, without giving the impression of half trying. During the studio session - which managed to be elaborately staged in the simplest surroundings possible - much was made of Willie, striding in, tipping his hat to the people, indulging in desultory conversation with Ewell, and then hammering his way - complete with vocal - through "Nagasaki", which has got to be one of the most banal items ever written.

Willie the Lion, incidentally, also turned up on a television show called TBA (in which he was treated as a visiting clown with great deference by his interviewer), and also made an appearance on a CBC game show. He completely stumped the panel, who had obviously never seen anything quite like the Lion before, and probably never will again.

Nor will we, for that matter. The Lion is a great pianist - but, alas, he is well, well past his prime. Ewell, on the other hand, seems to get better, and better, and better. And one suspects that The Lion, after that half-hour show in Studio 4, knows that he has met another master.

QUESTION AND ANSWERS DEPARTMENT

Russell Stettlet writes: "I don't have a single number (sheet music) by Brunson Campbell, and I do not believe that he wrote down his compositions, much less published them. Treb Tichenor has recorded "Chestnut Street in the '90's" by Campbell, and I am sure that this number has been written down. I do hope that you can include one of Campbell's compositions on your reprint list. Some of Mr. Tichenor's numbers should also be made available." (We agree - how about it, Treb?

"Any success with "Profanity Hill" by Darch?"(Answer: Yes - Bob has given us permission to include Profanity Hill in the Reprint Club, and Bob Ashforth, who autographed Tom Shea's Storyville Sport, is hard at work on the score this very minute!)

"Where does John Arpin play, and at what times?" (Answer: John performs at the Last Chance Saloon in the Ports of Call, 1145 Yonge Street, Toronto. He's on from 5:30 to 8:30 Monday through Friday, and 5:00 to 8:00 on Saturdays. You'll get a warm welcome from John between sets).

Allan D. Meyer writes concerning the James P. Johnson album on Stinson: "There's a vocal on 'Hesitation Blues' but the name of the vocalist is not mentioned. Have you any idea of who it may be? Is there a possibility that it's James P. himself?" (We've no idea. But maybe a reader can tell us?)

FEATURE SECTION

We are pleased to announce that Fred Hoeptner has joined the staff of the Ragtime Society Newsletter as our correspondent in Los Angeles.

Fred got interested in ragtime as a teenager. He sneaked into a local bar to hear some dixieland, and walked out a confirmed ragtime fan after hearing Bill Mitchell, who was in the band, play "Grace and Beauty Rag."

By the time Fred entered college, he was good enough on the piano to hold down a job with a local traditional jazz band and play ragtime solos during intermissions. In addition to being a lot of fun, the job was a big financial help in getting his degree in civil engineering.

Fred enjoys hiking and mountaineering, and is a director of the John Edwards Memorial Foundation, an archival foundation located at UCLA, and dedicated to the study of early recorded folk music and its culture. In 1965 Fred edited and wrote the notes for RCA Victor LPV-522, "Authentic Cowboys and Their Western Folksongs."

Tom Shea

BY BUS THROUGH THE RAGTIME THIRTIES

BY FRED HOEPTNER

Up rolled the tired, battered old bus to the rural roadhouse. Bravely painted thereon in bold letters were the words, "Blackie Simmons' Famous Bluejackets." The band members quickly set up - outdoors!

This was Texas in one of the depression years of the early 1930's, when a buck was hard to come by. Blackie was catering to the latest summer craze, the bathing suit dance, and the band had to make a good impression. And, after all, reasoned Blackie, with the word "famous" inserted in the band name just like "Duke Ellington and his Famous Orchestra," why shouldn't his band be making big money soon also? But in the meantime the band members would have to be content with the five to fifteen dollars apiece per session that they were getting.

One of Blackie's primary attractions was his boy-wonder piano player, who he billed as being only twelve years old. You might recognize his name - John Parker, later known as "Knocky." Actually, he was sixteen years old, and was playing regularly against the better judgment of his parents.

The music in which Knocky Parker, one of today's greatest ragtimers, got his professional feet wet is probably unknown to most of you, for it was generally confined to Texas, Oklahoma, and the Southwest. But in these areas it was the most popular type among the people from about 1933 until after World War II. Thr groups were basically string bands, with lead taken by one or two violins, take-off solos by guitars, and rhythm back-up by guitar, string bass, and tenor banjo. Wind instruments, piano, and drums were more than occasionally added, but still the stringed instruments formed the foundation of the groups. The numbers played covered nearly all types of popular and western music, from fiddle break-downs to slow sentimental songs, from waltzes to hot jazz.

The Light Crust Doughboys, a seven piece group which Knocky joined after leavings Simmons in early 1937, was about the best of the western bands from the standpoint of musicianship. The band was used by the Burrus Mills of Fort Worth to advertise their flour over the radio and at personal appearances; hence, the unusual name.

Violinist Kenneth Pitts and banjoist Marvin Montgomery, music students at Texas Christian University, worked out precision arrangements for the groups. Montgomery and "Zeke" Campbell, lead guitarist, would incorporate elaborate syncopations in their playing. Other band members were Dick Reinhart, vocal and guitar; Ramon DeArman, vocal and string bass; and Cecil Brower, violin. Harmonies unusual for the time would be worked out using two violins, piano, and guitar.

One interesting point to note is that because many effects can be achieved with stringed instruments more easily or better on open strings, Knocky was often forced to play in keys such as D, A, and E. Thus he became familiar with all keys on the piano, a discipline he is now grateful that he learned.

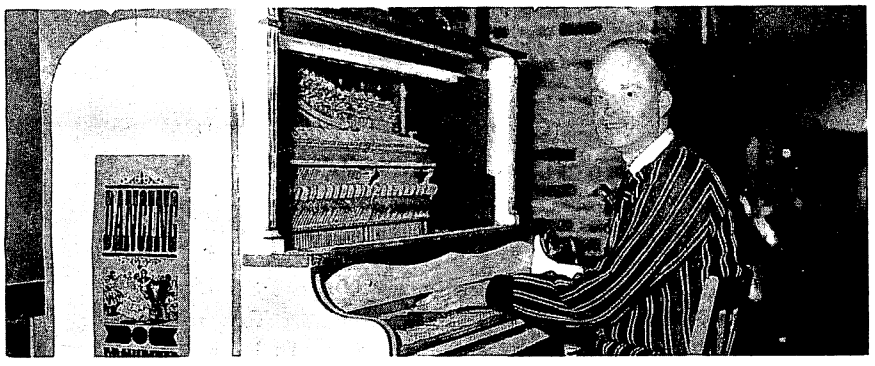
Knocky recalls the Doughboy days with great fondness. There was a great deal of camaraderie among the members. Also, it was here that he started learning the techniques which were to make him a great jazz pianist. He learned from the other band members and from the jazz recordings to which they all listened to learn new tunes and techniques. Montgomery, especially, helped him. Another strong influence on Knocky was the Negro blues and barrelhouse pianists performing in the Dallas-Fort Worth area.

Incidentally, Montgomery, who deserves much more recognition than he has received, recently made an LP with Knocky on the Audiophile label.*

Unfortunately (or perhaps fortunately), Blackie Simmons didn't make any records, so the first recorded Knocky is with the Doughboys. Their Vocalion and Okeh records (two or three of which were later reissued on Columbia) are quickly snapped up on the collector's market today, and deservedly so. He also made recordings with Bill Boyd's Cowboy Ramblers on Bluebird. Bill, whose regular band apparently was not too good, used the Doughboys on many of his recording sessions.

Knockly left the Doughboys in the fall of 1939 to enter Texas Christian University at the urging of Pitts and Montgomery.

Thus ended the early, formative period in the life of Dr. John "Knocky" Parker. He had not yet learned ragtime - this would come later - but he had developed a mastery of the techniques which were later to help him become proficient in that idiom.



* See Tex Wyndham's excellent review of the four LP's by Knocky on the Audiophile label, in the November '66 issue of the Newsletter.

The gent on the left? Meet Fred Hoeptner, ladies and gentlemen, who wrote this affectionate report on Dr. Parker's early days.

AN INTRODUCTORY NOTE

This fascinating interview with Roy J. Carew was written by George W.Kay for Jazz Journal, that excellent - and long-standing - British publication, who have given us permission to reprint it here. Mr. Carew, now 82, lives in Washington, and also added his permission - but asked us to add the notes that follow at the end of the interview. Mr. Carew first became interested in ragtime when he was a youth in New Orleans, and met Tony Jackson in 1904, and, 30 years later, became a close friend of Jelly Roll Morton.

In this interview, Carew discusses the various styles of ragtime, and their origins and influences that made them. We thank him, and Jazz Journal, for allowing them to share this fascinating interview with you.

AN INTERVIEW WITH ROY CAREW

Q: Tell us about your arrival to New Orleans and your observations relating to ragtime?

Carew: The questions of how ragtime progressed in New Orleans comes up occasionally and you have asked me to comment on some of the aspects of New Orleans ragtime with which I was a bit familiar. I lived in New Orleans from September 1904 to August 1919. First, I'll say that ragtime basically is syncopation—an uneven melody over a regular beat. Syncopation is old and the name ragtime came into use in the late 1890s. In New Orleans, the ragtime beat was known and used very early. Louis Gottschalk, in his composition, *La Bamboula,* wrote ragtime into several measures of the score. He was a native of New Orleans and the number was supposed to have been inspired by the dances in Congo Square by slaves. It was published in the 1850s.

In 1885 a tune called *The Cactus,* composed by W. T. Francis, was published in New Orleans and the piece was a sort of Mexican dance with a ragtime treble and Spanish bass. Both Gottschalk and Francis were highly educated musicians. I mention these two numbers to show that New Orleans had good musicians long before 1900 who were familiar with the ragtime beat.

Q: Were there unskilled musicians who actually originated or composed popular tunes?

Carew: Although there were many well educated musicians in New Orleans, there were also competent musicians who could play instruments acceptably, but who couldn't read music. They learned their tunes by listening to those who could play from music or who could compose something catchy. Consequently, a class of musicians developed who could follow the tune, but would take liberties with it, improvising according to their individual ability. Just what compositions those untutored musicians played will never be known.

When I arrived in New Orleans in 1904, the local bands were still playing, or trying to play, the popular tunes of the day. Many of the tunes were composed by New Orleans writers, such as Bob Hoffman, Fred Schmidt and Al Verges. Other New Orleans composers were A. H. Tournade who wrote *Easy Money* (Ragtime Sonata) and Opus 38, and Laurent Comes who wrote *Playful Willie.* Sam Gompers and Sebastian Lutz also had ragtime numbers published. These were early composers whose numbers I was familiar with. There were earlier ones, for example, Paul Sarebresole, who composed *Roustabout Rag,* published by Grunewald in 1897, the year the first rags were published. I feel perfectly safe in saying that there was never any dearth of good ragtime players in New Orleans in the early days who could also score for the piano. Even if the ignorant player composed a good tune, he would have no trouble getting someone to arrange it for him. And if a good player who couldn't read music wanted to learn a popular tune of the day, he would have had no trouble getting someone who could read to play it for him until he knew it.

Q: What kind of music were the early bands playing in New Orleans?

Carew: Many small bands in New Orleans were playing popular tunes of the day in rather crude ragtime. I saw every Mardi Gras parade from 1905 to 1917 (the 1918 and 1919 parades were called off because of World War I). I heard those marching bands which doubtless included Jack Laine's and I knew they played rather poor ragtime. But they did play popular tunes in their fashion—tunes like *Bill Bailey.* If they played traditional New Orleans tunes that had not been copyrighted I don't recall them. If I liked a tune I heard I seldom had any trouble buying it from a local music store. If the traditional tunes they played were blues

they were not 'popular tunes' until W. C. Handy showed they could be published for good money, in 1912. Incidentally, many of the tunes played by the smaller marching bands were popular ragtime songs, not classic rags such as those composed by Joplin and out-of-town writers. Ragtime songs were the rage, and they were the numbers the public would ask for. Songs like *Bill Bailey, Ain't That A Shame, Good Bye Dolly Gray*, songs that were sung in the minstrel shows, vaudeville shows, etc., at The Orpheum, The Crescent, and other show places. There were also a few rags that were played, but *Panama* was composed by a Jamaican Negro named William H. Tyers, and published in New York. *High Society* was composed by Porter Steele, a New York composer, and the stirring clarinet part appears in an early New York orchestration for the piccolo. The *Original Dixieland One-Step* is a 2½-minute selection, of which 3/5 was taken directly from Joe Jordan's *Teasing Rag*, published as early as 1909.

Q: Do you think the ragtime era, which supposedly started in Sedalia, Missouri and later developed in St. Louis, existed prior to the development in New Orleans and New York?
Carew: I think the idea was developing in the minstrel shows in the Midwest with these songs that had ragtime in them. Of course, the minstrel shows wanted lively dances, so they developed ragtime songs. The first publications, though, did not have ragtime accompaniment. For example, *Turkey In The Straw* and *Buffalo Gals* had ragtime melody that they sang with chords for the accompaniment. Now, the banjo was a popular instrument in early ragtime development as an instrument to listen to. But I don't think it was an instrument most people would buy to play at home. The piano and organ were the popular instruments in the home.
Of course, the early rag writers were not all honky tonk players. Musicians of all classes saw the possibilities, and minstrel and vaudeville performers were already singing ragtime songs. But the classic ragtime developed in the Midwest.

Q: Is it true that pioneer Midwestern ragtime players such as Scott Joplin, Louis Chauvin and Tom Turpin, played as composers with the written score in mind?
Carew: They did just after Joplin published his first rag. Of course, Turpin had published his first piece before Joplin. His composition was *The Harlem Rag*, published in St. Louis in 1897. It was a very good rag and fairly simple. After that time, in 1898, Joplin put two of his tunes into scores—*The Original Rags* and *Maple Leaf Rag*. He sold *Original* to Jenkins in Kansas City and *Maple Leaf* to John Stark. That really started the trend in the Midwest. The fellows who were playing in the honky tonks and sporting houses saw a good chance to get their tunes published too, and Stark was willing to publish them. Most of those players were tutored to the extent they could read.

Q: Did the New Orleans pianists play like Joplin?
Carew: I don't know of anyone around New Orleans who played like Joplin. He was a precise player but I don't know how he played. However, he played well enough to be in demand for dances and that sort of thing. Someone from Memphis once told me that if the people there could get Joplin for one of their dances they were satisfied. I imagine he played just about as he wrote. He probably didn't vary his style a great deal. However, the New Orleans players were all fakers to some extent. They would get a tune and play it by ear more or less, because so many of them were untrained.

Q: Did Tony Jackson adopt the Midwestern ragtime style of Joplin or the stride piano style of James P. Johnson?
Carew: I would say Tony sounded more like Johnson. I am judging what Joplin wrote as I never heard him play except on player piano rolls. When Joplin put his tune into print he was satisfied with it and he didn't try any variations. Tony Jackson put a lot of his natural ideas into his playing from what he learned from notes. I know he sang many songs that he had to learn from the music. And I know he wrote rags because he tried to sell them to the music houses in New Orleans but they wouldn't take them.

Q: Rudi Blesh, in his book 'They All Played Ragtime', speaks of Tony Jackson's ragtime style containing the single walking bass, the double walking bass, broken octaves, etc. Do you recall these devices in Tony's playing?
Carew: I don't recall hearing the double walking bass anywhere, but I may not understand the meaning of the term as Blesh uses it. Tony played a good firm bass and he used a descending sort of way in ending a piece. I tried to imitate it in New Orleans but I never could learn it. James P. Johnson's playing of *Keep Off The Grass* sounded a lot like Tony. Johnson's music was written in good ragtime style and is about as he played it. Or you can take Jelly Roll's scores as good examples of what Tony's piano style would have sounded like if written down. The best examples are found in *King Porter Stomp, Kansas City Stomps* and *Grandpa's Spells*. However, *The Pearls* was a little sort of variation, a different sort of change in harmony and I never heard anything like it in New Orleans. *King Porter Stomp* was more on the order of the type of ragtime that was played by Tony Jackson in New Orleans. The reason that tune is a good example is because of the reminiscenses of Joplin with the broken chords.
The walking bass didn't make much of an impression upon me until Artie Matthews introduced *Pastime Rag No. 1*. The last part of that rag had the walking bass. A popular song in the East called *That Peculiar Rag*, written by Erdman and Fagan around 1910, had a few measures of walking bass.

Q: Blesh refers to the earliest ragtime in both the East and Midwest as a rocking music in medium tempo known as slow drags in the East. He states that the Eastern development was a different sort from the Midwest; that the Eastern shout was based on a different rhythm from the classic Midwest ragtime.
Carew: The slow drag was one of the earliest forms in the Midwest. I don't believe there was anything published in the East with the name Slow Drag as early as the *Sunflower Slow Drag* written by Joplin around 1900. There was another slow drag published by Jacobs in Kansas City around 1903 called *Peaceful Henry*. I can't recall offhand any early Eastern tune that bore the title of Slow Drag.
Of course, the name Shout was used for early ragtime songs even in the commercial field. Ragtime shouters were featured in minstrels and vaudeville. They were called coon shouters.
The ragtime songs as they were developed in minstrel shows were published in New York as early as anywhere else. New York was the Mecca for performers of all classes. Chicago also published music but not to the extent of New York as a publishing centre. Ragtime songs were being published in New York as early as 1896 and soon thereafter the Joplin and other St. Louis rags began to appear.
One thing that bolsters my claim that New York heard ragtime from the Midwest is the fact that Tom Turpin's tune, *Harlem Rag*, had a picture on the original cover showing a Harlem tenement scene with a clothes line and ragged clothes fluttering in the breeze. That indicates that Turpin at least made a trip to New York where he got the idea of the name, *Harlem Rag*. There was such a drifting and interchange of Eastern and Midwestern players, wherever there was money to be made.
Shepard N. Edmonds said that most of the early ragtime players in New York came from the Midwest to play for contests. Edmonds was an Eastern writer, player, publisher and promoter of ragtime contests in New York. I first met Edmonds in 1919. I was strolling around Times Square and I saw a sign in a second-floor window—'Shepard N. Edmonds Detective Office'. I went up and had quite a conversation with him. He was a Negro and he had been in some first rate vaudeville acts, in addition to publishing ragtime songs by Negro writers

and promoting ragtime contests. It stands to reason that the New York players who went to these contests were out to get ideas. So it's very hard to say that a unique New York style developed when so many Midwestern players came to the contests and gave them hints.

Q: We know that James P. Johnson was one of the pioneers of the stride piano and that he was an accomplished musician—ragtime or otherwise. Do you recall the beginning of the Charleston beat?

Carew: I think it was around 1908 that Cecil MacPherson (Mack) and Chris Smith wrote a ragtime tune called *You're In The Right Church But In The Wrong Pew*. That tune had the ragtime beat in the centre of the measure which was advanced a fraction and then held. It was the Charleston beat. In 1922 when they were writing music for the show *Shuffle Along*, MacPherson and James P. Johnson composed the *Charleston* which has the identical beat.

When Louis Chauvin came to New York in 1907, he joined with Chris Smith who was a contemporary of Edmonds and they wrote a song called *Babe, It's Too Long Off* and they used that same Charleston beat. So the Charleston beat wasn't anything new but the dance probably was.

Q: Let's talk about Jelly Roll and your association with him during the late '30s when you persuaded him to resurrect those wonderful piano solos.

Carew: One of the tunes I brought to Jelly's attention was *The Naked Dance*. It was during 1937 when Jelly was struggling with his night club on U street in Washington. Actually the tune was composed by Tony Jackson especially for me when I knew him in New Orleans around 1904. Jelly made his version of the tune and called it *The Naked Dance*. One day he asked me for a copy of *Maple Leaf* to play for Lomax on the Library of Congress sessions. He played two versions of *Maple Leaf*—first as it was written and then he went ahead and played *his* version. He said, 'In my estimation there is a world of difference.' And there was, no doubt about it! He played *Creepy Feeling* about three times as long as any instrumental piece at that time.

When I first saw Jelly at his club I could see that business was very bad. That was when I asked him to play some Joplin rags in his style. I took some tunes to him one night and when he played them through he liked them. However, he thought he could do better with his own songs. Then he showed me some of his tunes and asked me to write the lyrics. I wrote the words to the chorus of *Why* and *If You Knew* and the verse to *Sweet Substitute*, and changed a few words in the chorus. He wrote *Swinging The Elks* for the Negro Elks convention in New York and he went all over town trying to sell it but nobody would buy it. He was broken-hearted. He wrote a full orchestration for the tune but nothing happened. We formed the Tempo Music Publishing Company to protect Jelly Roll's interests through copyrighting his tunes. It was a tragedy that it happened too late for Jelly to realise a decent return for his hard work against insurmountable handicaps.

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818 Quintana Place, N.W.,
Washington, D.C.

June 6, 1966

Dear Sir,

If you think it will be of interest to the NEWSLETTER'S readers, you have my permission to reproduce the JAZZ JOURNAL interview in the publication. However, there are a couple of notes I should like to have you insert at the end, if you don't mind, as I set them forth in the following paragraphs

In the part relative to the "Charleston Beat", you should say that it was in the show "Runnin' Wild" by Miller and Lyles that "Charleston" was introduced, not in "Shuffle Along".

Regarding the item about the "Naked Dance" - Tony Jackson didn't compose it for me. He used to play a few bars of a "ratty" strain when he saw me enter the Cafe. I played as much as I could for Jelly Roll, and asked him if he remembered a tune like that. He said he did, and proceeded to compose a number based on a few bars. So it was Jelly Roll that composed the number for me, similar, but not the same, as Tony played.

The Kay interview was "off the cuff", totally unprepared, and going back over fifty years to recall items without slipping is taking a chance.

With best wishes

Roy Carew

JINGLE JINGLE,
HAVE A MERRY HO-HO-
HO, I SAW MOMMY
KISSING, WE 3 KINGS,
JOLLY-JOLLY, AWAY IN
A MANGER, CAME
UPON A MIDNIGHT CLEAR,
AND I'LL BE HOME
FOR...

A MERRY RAGTIME
CHRISTMAS
TO ALL MEMBERS
OF THE RAGTIME
SOCIETY